

Chinese “jian” and Japanese “to miru”

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1 . Introduction

This paper is a work in the process of reading the Lotus Sutra, *Saddharma- puṇḍarīka-sūtra*, as the world of communication between people. The studies on communication, whether intercultural or interpersonal, have already the long history since the fifties of the nineteenth century. On its theoretical frameworks, however, more effort is needed, many tasks to be undertaken, in particular, in the field of making better use of the Eastern thought such as Buddhistic view⁽¹⁾.

As Daisetsu Suzuki says, the world shown in the Lotus Sutra is the very real world where all phenomena change kaleidoscopically in a certain time and place⁽²⁾. When we try to establish a communication model on the basis of Buddhistic view shown in the Lotus Sutra, Sanskrit word “*adhimukti*” seems to be a key word. I have examined the word by comparing it with Chinese and Japanese translations. Sanskrit “*adhimukti*” means disposition, propensity, or confidence, and it is used as the title of Chapter 4 “*Adhimukti-Parivarto*” in the Sutra.

The word appears in a parable of Chapter 4 with “*hīna*” as “*hīnādhimukti*,” which means inferior or low disposition. It is the story of a wealthy man and his runaway son. The father, who possesses a great fortune and is very influential, has been searching his son since he ran away from home. Twenty or thirty or forty or fifty years past, the poor son now came to his father’s mansion without knowing it for getting food and clothing. The father recognized his son at first sight with great joy. But he does not say: “This is my son.” The father knows that his son’s disposition is inferior and low, and that his own mighty position has caused strain to his son. From the day the father’s giving instruction to his son begins. First of all, the father hired him for cleaning a dirt heap. When he was working, the father approached him and gave him words of cheer, taking off his strings of jewels and putting on a dirty garment. Thus, inspiring him to greater efforts with various ways, the father successfully achieved his purpose, that is to say, making his disposition elevate to the level to become the great successor to the father. Finally, the son himself realized that he was in his low disposition, humble mind before, and that he was led unconsciously by his father.

Although this is a brief sketch of the parable, we can be certain that the Sutra depicts the story with

reality. For example, when the father approaches the poor son, he greets the son from afar so that he does not frighten the son. Greater attention should be given to such a manner to lead the son from the point of view of human interaction.

As a result of examining the use and meaning of the word “adhimukti” in Chapter 4 or other chapters, I have found that the word does not necessarily mean belief or belief in Buddha. It primarily means the direction of our mind, in other words, where our mental acts are directed. What the Sutra points out is the problem of the essence of human nature. The Sutra tells us that our minds and hearts tend to the lower direction if we do not make efforts with awareness. At the same time, the Sutra shows a certain manner of the Buddha towards adhimukti that we each have. We can find the remarks in Chapter 4 and Chapter 5 that the Buddha observes each adhimukti, cherishes it and treats it carefully as we each have our own adhimukti⁽³⁾.

All of which lead us to understand that we need to know where our mental acts are directed. Further, we need first to direct our mind towards it when we want to know what the Buddhist view is. Here we can find an entirely different view from taking Buddhist thought as a subject for belief or religion. It is rather a philosophical activity whose goal is correct understanding; and here understanding encompasses not only a person’s spiritual awakening but also intellectual awareness of the nature of things as they are. And so what is discussed here is not to be taken as an excursion into metaphysical abstraction, but as an attempt to offer a practical examination of the relation between the way things are and how we experience. And for this reason we could take it as the foundation for beginning a new study of various aspects of human communication.

It should be noted here that there is no God in Buddhism and that the Sutra has shown a view towards people and the world of all beings. There are attributes of Buddha, called the ten epithets to respect each Tathāgata; The One Worthy of Devotion, The All-Wise, The One Perfectly Enlightened in Conduct, The Well-Departed, The Knower of the World, The Unsurpassed, The Tamer of Men, The Instructor of Devas and Men, The Buddha, The World Honored One. Further, we can find a more specific attribute of Buddha in the Sutra, that is to say, the biped king, which means the highest of men. Thus, Buddha is not being far apart from men, rather, is the one who conquered himself and achieved the ideal of human beings.

The purpose of this paper, which is the next step for us, is to consider how the Buddha shows us the real world in the Sutra. Taking Chapter 15 (Chapter 16 in *Miao fa lian hua jing*) first seems suitable for it.

2 . The way of the Buddha to show this real world

The reason for taking Chapter 15 here is that it shows the views of people towards this world as well as the view of the Buddha towards the people. The chapter depicts both the views comparatively.

With the title “Duration of Life of the Tathāgata”¹⁸, Chapter 15 tells us the declaration that the life of Śākyamuni Buddha is eternal. It says that there has been numberless time past since Śākyamuni attained the enlightenment and became a Buddha. This is a truth contradictory to the fact that the Bodhisattvas, the assembly and all people know. Since then the life of the Buddha is endless. Although the Buddha has been teaching continuously without cease in the Sahā world, exactly this real world, he skillfully disappears from people by his supernatural power. The reason for that is to teach people that seeing a Buddha is really rare and difficult. If the appearance of a Buddha occurs whenever they want it, those who are unwise and perverted conceive of a Buddha as always being and have no longing for him. When they look for the Buddha and thirst for seeing him, he shows himself again before them on the Mt. Gṛdhrakūṭa.

Following the declaration, the parable of the physician and his excellent medicine is introduced by Śākyamuni himself. There once was a physician who was intelligent, clever and had good skill in healing all sorts of diseases. He had many sons, ten, twenty, thirty, forty, fifty, or a hundred. One day he went abroad. When he came back to home, he found his sons ill because of drinking the poison mistakenly. The father made the excellent medicine for them, which is perfect fine in color, scent and flavor. He told them, “If you take this medicine, you could get rid of your suffering soon.” Some sons took the medicine immediately, and made a whole recovery with it. The others were, however, unwilling to take it, because their illness was so serious that they lost their senses. The father thought that they could not recover unless they would take this medicine. Then he planned to leave home and to inform them that their father died, so that their perverted minds could recover and take the medicine. After his leaving, they surely awoke in their deep grief at the loss of their father, and took the medicine which their father left for them. When they were all relieved, the father returned and told them that he was alive. Śākyamuni Buddha ends this parable by saying; “What is your opinion? Are there anyone could say that the physician is to be rebuked with falsehood?”

Then a verse comes at the end of the chapter. Here I show it from Chinese *Miao fa lian hua jing*, translated by Kumārajīva⁽⁴⁾.

1	自我得仏来	所經諸劫数
	無量百千万	億載阿僧祇
5	常說法教化	無數億衆生
	令入於仏道	爾来無量劫
	為度衆生故	方便現涅槃
	而実不滅度	常住此說法
	我常住於此	以諸神通力

15	令顛倒衆生 <u>衆見我滅度</u> 咸皆懷戀慕 衆生既信伏 <u>一心欲見仏</u>	<u>雖近而不見</u> 広供養舍利 而生渴仰心 質直意柔軟 不自惜身命
25	時我及衆僧 我時語衆生 以方便力故 余国有衆生 我復於彼中	俱出靈鷲山 常在此不滅 現有滅不滅 恭敬信樂者 為說無上法
35	汝等不聞此 <u>我見諸衆生</u> 故不為現身 因其心戀慕 神通力如是	但謂我滅度 没在於苦海* 令其生渴仰 乃出為說法 於阿僧祇劫
45	常在靈鷲山 <u>衆生見劫尽</u> 我此土安穩 園林諸堂閣 宝樹多華果	及余諸住処 大火所燒時 天人常充滿 種種宝莊嚴 衆生所遊樂
55	諸天擊天鼓 雨曼陀羅華 我淨土不毀 憂怖諸苦惱 是諸罪衆生	常作衆伎樂 散仏及大衆 <u>而衆見燒尽</u> 如是悉充滿 以惡業因縁
65	過阿僧祇劫 諸有修功德 <u>則皆見我身</u> 或時為此衆 <u>久乃見仏者</u>	不聞三宝名 柔和質直者 在此而說法 說仏寿無量 為說仏難値
75	我智力如是 寿命無數劫 汝等有智者	慧光照無量 久修業所得 勿於此生疑

	当断令永尽	仏語実不虚
	如医善方便	為治狂子故
85	实在而言死	無能說虚妄
	我亦為世父	救諸苦患者
	為凡夫顛倒	实在而言滅
	<u>以常見我故</u>	而生憍恣心
	放逸著五欲	墮於惡道中
95	我常知衆生	行道不行道
	隨応所可度	為說種種法
	每自作是念*	以何令衆生
	得入無上道	速成就仏身

This is the verse shown at the end of Chapter 15. Śākyamuni Buddha tells the Bodhisattvas and all people again inclusively the important teaching in it. I have mentioned the outline above. We can find that the parable of the physician is closely related with the Buddha's tactful disappearing from people (phrase 83~90). Śākyamuni Buddha repeats in the verse that the skillful device of his extinction is not the falsehood but the truth in order to save all living beings, just as is the physician. No one could blame the physician for his false death. We also recognize that the Sutra takes the position that the conduct of Buddha is characterized and even judged by the similar manner to the one of people in this real world.

Similar instances are seen in Chapter 2 (Skillfulness) in the Sutra. Śākyamuni Buddha tells us in the verse section that he should be blamed for stinginess if he settled anyone in the inferior vehicle in spite of his reaching the supreme enlightenment. And that is immediately denied by the Buddha himself. He says that there is no stinginess whatever in him. The point is that although has attained the supreme perfect enlightenment, the Buddha does not teach it immediately to people because it is too difficult for them to comprehend, and that he divides it into three ways and leads people accordingly. That is skillfulness of Buddha.

The concept of fault continues in the following chapter. A brilliant disciple, Sāriputra was very astonished and impressed by the teaching which he has never heard before. He is one of the principal disciples of the Buddha, and said to be the wisest among them. He says: "I thought that although the entrance into the Dharma was equal, the Buddha gave us the inferior vehicle." And he also says that he thought it was our own fault, not the Buddha's. What Sāriputra means here is that he and others did not desire strongly to hear the supreme enlightenment from the Buddha. They were well satisfied by hearing the Dharma that the Buddha first gave them and cultivated their minds by it without knowing the

intention of Buddha.

We can find here that the concept of fault is treated from the two phases. In the former it is the fault that the Buddha himself reflects on his conduct, on the other hand, in the latter the fault that his disciple accepts from the disciple's position. In other words, the former is the side to tell the Dharma, while the latter is to hear it. We can find that the Sutra presents the common ground between them by the concept of fault which is representative of human conduct. It seems that the way by which the Sutra unfolds the story recalls us certain human nature in Buddha and the reflection of people's world.

When we consider how the Buddha shows this world in Chapter 15, the linguistic clue would be a Chinese word “見jian” in the verse. Those phrases that include the word are underlined in the quotation above. Let us examine the phrases by comparing them with the Japanese reading.

3. Chinese “jian” and Japanese “to miru”

I show the Japanese reading, that is to say, the transcription of Chinese Sutra, Kumarajiva version quoted in the previous chapter, into Japanese. Because of the tradition of marking Chinese texts to be read in Japanese, grammatical elements of Japanese are shown by its postpositional particles such as “o” and “to.” Therefore, two forms of “miru” are seen; one is “o miru,” the other “to miru.” The phrases that include “miru” are underlined. The numbers at the beginnings of sentences correspond to Chinese Kumārajīva version⁽⁵⁾.

- 15 Tendō no shujō o shite, chikashi to iedomo shikamo miezarashimu.
Shu ha waga metsudo o mite, hiroku shari o kuyōshi,
 kotogotoku mina renbo o idakite, katsugō no kokoro o shōzu.
 Shujō sudeni shimpukushi, shichijiki ni shite kokoro nyūnan ni,
isshin ni hotoke o mitatematsuran to hosshite, mizukara shinmyō o oshimazu.
- 35 Nandachi kore o kikazu shite, tada ware metsudosu to omoeri.
Ware moromoro no shujō o miru ni, kukai ni motsuzaiseri.
 Yueni tameni mi o genzezu shite, sore o shite katsugō o shōzeshimu.
 Sono kokoro no renbo suru ni yorite, sunawachi idete tameni hō o toku.
 Jintsūriki kaku no gotoshi. Asōgikō ni oite,
- 45 tsuneni Ryōjusen, oyobi yo no moromoro no jūsho ni ari.
Shujō kō tsukite, taika ni yakaruru to miru tokimo,
 waga kono do ha annon ni shite, tennin tsuneni jūman seri.

Onrin moromoro no dōkaku, shuju no takara mote shōgonshi,
hōju keka ōku shite, shujō no yuraku suru tokoro nari.

- 55 Shoten tenku o uchite, tsuneni shu no gigaku o nashi,
mandarake o furashite, hotoke oyobi daishu ni sanzu.
Waga jōdo ha yaburezaru ni, shikamo shu ha yaketsukite,
ufu moromoro no kunō, kaku no gotoki kotogotoku jūmansu to miru.
Kono moromoro no tsumi no shujō ha, akugō no innen o motte,

- 65 asōgikō o sugure domo, sanpō no na o kikazu.
Moromoro no arayuru kudoku o shūshi, nyūwa shichijiki naru mono ha,
sunawachi mina waga mi koko ni arite, hō o toku to miru.
Arutoki ha konoshu no tameni, hotoke no inochi muryō nari to toku.
Hisashiku shite imashi hotoke o mitatematsuru mono ha, tame ni
hotoke niha aigatashi to toku.

- 85 Jitsu niha are domo shikamo shisu to iu ni, yoku komō o tokumono naki ga gotoku.
Ware mo mata kore yo no chichi, moromoro no kugen o sukuu mono nari.
Bompu no tendō seru o motte, jitsu niha are domo shikamo messu to iu.
Tsuneni ware o miru o motte no yueni, shikamo kyōshi no kokoro o shōji,
hōitsu ni shite goyoku ni jakushi, akudō no naka ni ochinan.

There are nine phrases that include “jian” in the Chinese verse. Let us take the corresponding phrases of Japanese reading paying attention to the word “miru”. Phrase 16 says “chikashi to iedomo shikamo miezarashimu,” here “miezarashimu” means that (the Buddha) does not make (people) see (the Buddha teaching). Śākyamuni Buddha never departs to extinction, he remains there and always teaches the Dharma. However, there are people who are perverted. They cannot see him though near due to his supernatural power. Phrase 17 says “Shu ha waga metsudo o mite,” which means that they see my body perish. Those who think the Buddha is now extinct worship everywhere his relics. And the thirst arises in their minds. Phrase 23 says “issin ni hotoke o mitatematsuran to hosshite,” which means that they are devotedly yearning to see the Buddha. When they are yearning to see the Buddha and devoted to the Dharma, Śākyamuni Buddha appears before them with the sangha on Mt. Gṛdhrakūṭa. Phrase 37 says “Ware moromoro no shujō o miru ni,” which means that I see people, all the livings. Here the angle

is turned to the Buddha. The Buddha sees people sinking in an ocean of pain, and yet he does not show himself. Phrase 73 says “Hisashiku shite imashi hotoke o mitatematsuru mono ha,” which means those who behold me after a long time past. To those the Buddha tells that it is difficult to see the Buddha. Phrase 91 says “Tsuneni ware o miru o motte no yueni,” which means that if they can always see me (they will be lazy and arrogant). They will be dissolute, attached to their five desires, and fall into wrong paths. The Buddha knows that well, therefore, he teaches them accordingly, with one thought, “How best can I lead them to enter the way of the Buddha, and to attain the supreme enlightenment?” In these phrases the Japanese reading for them are interpreted as “see”, “think”, or “behold” as mentioned above.

However, the rest three phrases; phrase 47, phrase 60 and phrase 69 are problematic. The Japanese reading for the cases is not “o miru” but “to miru”. Japanese VP “to miru” is a metaphorical expression which means “see it as something”, while “o miru” is a VP that simply means “see something”.

Therefore, we can interpret phrase 47 (in the context with phrase 48), for example, as the meaning that people see this world and feel it is burning in the conflagration. Even though people feel so, Buddha’s land is not destroyed but tranquil and full of devas and men with flowers, trees and music. Similarly, phrase 60 is interpreted as the meaning that people see my (Buddha’s) land as being consumed by the conflagration. Although Buddha’s land lasts forever, still they think so. People think that it is filled with grief, horror and pain sinking in the sea of suffering. Phrase 69 (with phrase 67, 68) is interpreted as the meaning that those who are gentle and upright and do their virtuous deeds will see the Buddha preaching there. Although there is “to miru” in the phrase as well, it should be interpreted as “see” not “see as.” Concerning this phrase, I would take it again later in this paper.

We have found that there are some places in the verse of Chapter 15, where Japanese word “to miru” is used for Chinese word “jian”. If we contrast “to miru” with “o miru”, the former is a metaphorical expression, while Chinese “jian” itself does not implicit such an expression. Japanese is, unlike Chinese, characterized by agglutinative elements such as postpositional particles “to” or “o”. Then what do those metaphorical expressions mean? How should we consider them from the point of view of the real world presented by the Sutra? To resolve the problem I would suggest examining the meaning of the Chinese word “jian” from another point of view.

Concerning the use of Chinese word “jian”, a poem of Tao Yuan-ming (365-427), born about twenty years after Kumārajīva, is a meaningful instance. He wrote a group of twenty poems entitled “Drinking Wine”. This is the fifth one of the group.

- | | | |
|---|----------------|----------------|
| 1 | 結廬在人境
問君何能爾 | 而無車馬喧
心遠地自偏 |
|---|----------------|----------------|

- | | | |
|---|-------|-------|
| 5 | 采菊東籬下 | 悠然見南山 |
| | 山氣日夕佳 | 飛鳥相與還 |
| | 此中有真意 | 欲辯已忘言 |

I have built my hut within men's borders,
 But there is no noise of carriage or houses.
 If you ask how this is possible:
 When the heart is remote, the place becomes like it.
 As I pluck chrysanthemums beneath the eastern fence,
I distantly see the southern mountains.
 The mountains' aspect is fair at close of day;
 The flying birds return in flocks.
 In this there is a true idea,
 But when I would express it, I forget the words⁽⁶⁾.

This is a poem familiar to Japanese people as line 5 and line 6 have been quoted in *Kusamakura* by Natsume Sōseki. Let us focus on line 6 of the poem. It is written as “悠然望南山” with the variant “望wang” in stead of “見jian” in the *Wenxuan* or *Yiwenleiju* version, while many books of Tao's poems make it “jian” as shown above since Su Shi and other critics opposed the variant⁽⁷⁾. The focus of the argument is the view and “my” perception in the poem on the basis of the meaning of “jian” or “wang”. According to Su Shi, “I” see the southern mountains not on purpose but accidentally, picking chrysanthemums beneath the eastern fence⁽⁸⁾. On the other hand, He Zhuo in the Qing period says that the appearance of the southern mountains does not happen by accident, and that “the mountains' aspect” in the next line 7 and “the flying birds” in line 8, both of them are not to be seen accidentally either⁽⁹⁾. He emphasizes that “I” watch distantly the scene.

A Japanese scholar, Ōyane Bunjirō (1967) accurately says that this “jian” means seeing without the intention of doing so, while the “wang” means watching at a distance with its intention⁽¹⁰⁾. We can interpret the difference between “jian” and “wang” as the existence of the intention for doing it, in other words, whether or not consciously doing it. Therefore, it would be more appropriate to interpret “jian” in line 6 as “see” rather than “look” or “gaze”. When we use Chinese “jian”, it means seeing someone or something unconsciously. You see it accidentally or suddenly.

When we take the semantic feature of “jian” into account, we find that the examples of “jian” used in the verse of Chapter 15 also have such a meaning. Japanese reading for Chinese verse, through the

structural distinction of Japanese, extracts the semantic feature of “jian” and defines its meaning more precisely with the function of particles such as “o” or “to”.

Let us summarize the world that the Buddha depicts in the verse of Chapter 15. There are two entirely different worlds revealed; one is the world that people think the Buddha is extinct, where they feel the world is engulfed by the conflagration. By contrast, the other is the world that the Buddha does not move and teaches with devas and men, where great pleasure is found, for example, gardens and palaces are adorned with gems, trees, flowers and fruits, music that devas make for them with heavenly drums is heard, blossoms of Mandārava flowers come raining down to the Buddha and his disciples. The scenes and situations shown in these worlds are completely opposite. However, significantly, both are the same world. According to phrase 60, 61 and 62 in the verse, people think Buddha’s pure land is burning and filled with grief, horror and pain. There is no another Buddha’s land apart from this world of people and all creatures in that according to the Sutra, not only in Chapter 15 but other chapters, Śākyamuni Buddha is always teaching the livings in the Sahā world, exactly this real world.

4 . People who see the Buddha and those who think the Buddha is extinct

With regard to the worlds shown in the verse of Chapter 15, one of the subjects that interest us is that although the two worlds are shown contrastively, there are people found in both worlds. This means that we cannot simplify the difference between them as the world where people live without seeing the Buddha and the other where only the Buddha and devas live. Since Buddha’s land is regarded not as severed with the people’s world but as connected with it, people should be found in Buddha’s land as well.

Let us consider such worlds from the point of view of the living people. We have seen various people in the verse.

- (i) Those who are perverted in mind (phrase 15~26)
 - do not see the Buddha though near by his supernatural power
 - see the Buddha’s body perish
 - worship his relics and thirst for seeing him
 - attain their supple and gentle minds
 - devote themselves to seeing the Buddha
 - have the appearance of Buddha on the Mt. Gṛdhrakūṭa
- (ii) Those in other lands who are reverent and faithful (phrase 31~34)
 - hear the supreme teaching from the Buddha
- (iii) Those who see the world and think it is burning (phrase 47~48)

- (iv) Those who live in Buddha's land and have a lot of pleasure with devas (phrase 49~58)
- (v) Those who think Buddha's land is burning and it is filled with grief, horror and pain (phrase 59~66)
 - do not hear the names of three treasures (the Buddha, Dharma, and Sangha) over the innumerable ages because of their evil karma
- (vi) Those who were born gentle and upright in the world with their virtuous deeds (phrase 67~70)
 - see the Buddha clearly preaching there
- (vii) Those who are unwise and perverted in mind (phrase 89~94)
 - think the Buddha is extinct though he is not extinct
 - become lazy and arrogant, attached to the desires of the five senses and plunge down evil paths if they always see the Buddha

The above are people mentioned in order in the verse. Those people are presented effectively making the contrast each other. The contrast between (i) and (ii), between (iii) and (iv), between (v) and (vi), the former tells first about people who cannot see the Buddha, and next the latter refers to people who see the Buddha respectively. The people of (i) are described in detail, from their first stage to their final stage to see the Buddha. What is intriguing is that they see the Buddha's body perish and think the Buddha is extinct. The behavior that they worship his relics is concrete. The remarks of (i) may be intended for those who are contemporaries of Śākyamuni Buddha, in terms of having opportunities to hear the teaching from him. Those people of (ii), however, belong to other lands. The world that indicated there is different from (i) and from others as well. It seems to be inserted to emphasize the features of those of (i). There are phrase 35 and 36 immediately after (ii), which say that you, not hearing (knowing) this, think I must be extinct. This refers to people of (i), and makes contrast between those (i) and those (ii). After these sentences finally, “people who are perverted” are mentioned again in (vii). Apparently it is the repetition of (i), but it is not a simple repetition. There are such phrases before (vii) as phrase 83, 84, 87, in which the parable of the physician is told and the Buddha is defined as the father of all beings. It should be noted that phrase 85 and phrase 90 are arranged in parallel. Defining himself clearly as the father of all beings, the Buddha declares that he protects all beings and saves their suffering. If they always see the Buddha, it causes them a great deal of vice. They would become lazy and arrogant, attached to the desires of the five senses and they would plunge down evil paths. That is the reason for his extinction. Thus, Buddha's view of people and his means to lead them are told truly in a confident tone in (vii). We find that the way of the Buddha, the knower of the world (see the ten epithets of Tathāgata), for saving his children has been revealed.

Nevertheless, there are some areas to be examined concerning the world in the verse. Let us go back to the phrases of “jian” and “to miru.” Since phrase 47 and 60 include “to miru” in Japanese reading as

mentioned earlier, we can interpret the phrases in the context as the meaning that people see this world and feel it is burning in the conflagration, and also as the meaning that people see Buddha's land as being consumed by the conflagration and filled with grief, horror and pain. When we consider that the two worlds, both this world and Buddha's land belong to one, what is explained here is the view of people to the world, whether it is this world or Buddha's land. At the same time, the metaphorical form "to miru" means that people see it as something even though that is not true. We can take it as something to be felt in their minds and hearts, not in actuality. The world that people regard as burned and filled with suffering is the one in their minds and hearts. In other words, it is the matter of sense or sensibility in that it could change according to their respective points of view. That is not unacceptable. The problem is that at the same time, we cannot overlook the fact that some people really have terrible experiences in their lives. It is not a spiritual matter for them, but a phenomenon that they physically experience.

I would take up two cases as the experiences in flames that some people really had in their lives. One is about the Great Earthquake of 1923, and the other is an air raid in the city during the war.

A woman's memoir on the Great Earthquake of 1923 was donated by her family to the fire museum in Yotsuya, Tokyo in June 2013. It is valuable for telling us the real situation of Tokyo at that time. There are few materials left on the earthquake, in particular, the records written by the sufferers themselves at the devastated areas are much fewer than statistical data. The woman lived at Sumida Ward with her husband and two children, one daughter and one son. They kept a fish shop there. Her memoir tells us that when the fire broke out soon after the earthquake, they ran for shelter together with two children. The fire quickly ran through the town and flames spread over the whole city with the strong wind. Lumber was scattered, galvanized iron sheet, which was as large as a *tatami* mat, was fluttering in the wind. Every man, woman and child desperately tried to evacuate. Streets were flooded with those people. There were burning flames ahead of her and children and when they looked back, black smoke was rising everywhere. Too many people jumped into the river to escape from the fire. She says that the river was occupied with bodies and she could not see the water in it. She does not remember how they finally survived from the fire.

The other is another woman's story, who is an acquaintance of mine. She was a little girl when the war broke out and worked as a live-in maid in a neighboring city of Tokyo. Strangely she herself rarely encountered the air raids and had not seen a body although many people had injured or even died by those attacks. One experience that she never forgets is that she saw a frightening sight after an air raid came. That day there was a big air raid in the city. First she only heard the footsteps on the street. Those were very quiet, no speaking, no whispering. She heard only their footsteps in entire silence. There was an eerie sight in front of her when she went outside and looked there. It was like a procession, but they were not soldiers. It was a group that consists of many women and a few men. She found that some woman was

walking holding the body of her baby in her arms. Then she realized that they were all burned out by the air raid and absent-mindedly walking side by side. They were all badly wounded with burned clothes and looked too exhausted to speak. She thought that it was exactly the sight of hell, and that hell must be not elsewhere but here. She says that she never forgets their silent footsteps, sounded in her mind, and their faces without a fragment of brightness.

The experiences above are both true in that they really happened in this world. Needless to say, there are innumerable cases that people are burned, tormented in the world; war, calamity, disaster, disease, violence, etc. What matters is that this is the real world of people. People cannot control unhappiness or misfortune by themselves, in which they suffer a lot of pain not only spiritually but physically. As I argued earlier, the metaphorical expression of “to miru” means that people see it as something even though that is not true. When we consider the real world, it is not enough for the Sutra to describe merely using the expression that “people imagine or assume that the world is burning.” It implies only one phase of the world.

Therefore, we need to understand further how the Sutra shows the actual circumstances of the world. For the purpose, let us go back to Chapter 3, where we find the parable of the burning house.

5 . The saved children from the fire and others who remain unsaved

As the title of Chapter 3 (A Parable) shows, Śākyamuni Buddha says in the chapter that he will tell a parable, for people of good understanding will through a parable realize the meaning of what is taught. The parable of the burning house is well known and very impressive among many parables in the Sutra. It is the story of a man who saved his children by his wisdom from the burning house. The Buddha says to Śāriputra: “Let us suppose that in a certain village, town, city, kingdom, or capital, there is an old wealthy man who has a large house”. His house is high, spacious, old, and inhabited by two hundred, three hundred, four hundred, or five hundred living beings. The house has only one door and a thatch. The bases of its pillars are rotten, the coverings and plaster of the walls are decaying. Suddenly, fire starts from every side, and the whole house is in conflagration. The man has many children; five or ten or even twenty, and they are playing in the burning house. He goes back inside and calls to them: “Come out quickly, my children, the house is burning.” But the children do not understand their father’s words. They are neither surprised, nor frightened, nor trembling. They do not escape; do not even understand the meaning of burning. On the contrary, they run here and there in the house and repeatedly look at their father because of their ignorance. In order to make them escape, the father finally conceives an idea, which is attracting them by three sorts of toys. He tells them that there are bullock-carts, goat-carts, and deer-carts outside the house. The children quickly rush out from the burning house trying to be the first to get out. Thus, the man successfully saves

his children from the burning house.

The story, however, does not end here. After seeing the children are safe, the man gives all the children only bullock-carts, and no other sorts of carts. The reason is that bullock-carts are most excellent and the greatest of the three. These three sorts of carts represent three vehicles that the Buddha leads people to attain enlightenment, and bullock-carts, that is to say, the great vehicle is the only one that the Buddha finally shows all the beings to let them attain the supreme perfect enlightenment.

Although there are several points to be discussed in the parable above, such as what three vehicles exactly mean, why the Buddha divides into three, and how the Buddha unifies them into one, those are beyond the scope of this paper. I would rather focus on the way of the Buddha to show the burning house that represents the world of people and all living beings. The following is a part of the verse, which depicts in detail the horrible sight of the house.

譬如長者	有一大宅
其宅久故	而復頓弊
堂舍高危	柱根摧朽
梁棟傾斜	其陛頽毀
牆壁圯坼	泥塗褻落
覆苫亂墜	椽桷差脫
周障屈曲	雜穢充徧
有五百人	止住其中
鷄梟鵙鷲	烏鵲鳩鵲
蜎蛇蝮蠍	蜈蚣蚰蜒
守宮百足	鼯狸鼯鼠
諸惡虫輩	交橫馳走
屎尿臭处	不淨流溢
蛭螋諸虫	而集其上
狐狼夜干	咀嚼踐蹋
𦞦齧死屍	骨肉狼藉
由是群狗	競來搏撮
飢羸惴惶	处处求食
闐諍𦞦擊	哇𦞦嗥吠
其舍恐怖	變狀如是
处处皆有	魑魅魍魎

夜叉惡鬼	食噉人肉
毒虫之属	諸惡禽獸
孚乳產生	各自藏護
夜叉競來	爭取食之
食之既飽	惡心轉熾
闐諍之声	甚可怖畏 ⁽¹¹⁾

How could we respond to the sight above? Cruel, brutal, cold-blooded, it is something like the scene of a horror movie. We can find many creatures; owls, hawks, eagles, crows, magpies, doves, pigeons, lizards, snakes, vipers, scorpions, centipede, millipedes, newts, myriapods, ferrets, badgers, mice, etc. Those are characters in the world where the stronger prey upon the weaker and also the stronger kill each other after sating themselves. Those creatures themselves live in such a world whether common birds and animals or dreadful ogres and demons. At the same time, they are people who live in the world. We cannot deny that the similar circumstances are observed everywhere in human society on the earth. It is exactly this real world.

Śākyamuni Buddha says in the chapter that the Tathāgata, once born, sees the creatures are burned, tormented, distressed by birth, old age, diseases, death, grief, pain, and all kinds of distress. He also says that this world is his land, and that those who are burned in it are his sons. Here we can find the actual circumstances of the world where people are burned, not such that people think the world burning.

Another point of view that interests us is the description of the children who are playing in the burning house. As I referred to earlier, they do not even understand dread in the thick of the danger, much less try to escape from it. They are utterly ignorant what happened. The Buddha says that they are only running here and there and enjoying themselves in the burning house, therefore, although they meet with that mass of pain, they do not conceive fear. They, too, represent people who live in the world that the Buddha sees filled with all pains and sufferings; those who do not have even a consciousness that they are surrounded by those pains and sufferings. The Buddha attributes their behavior, which we can call “*adhimukti*,” to their ignorance. Further, he relates it to their blind attachments of desire and its pursuits.

With regard to the characteristics that are embodied in the children, we can find a certain explication in the previous chapter. The following is a part of the verse of Chapter 2 (Skillfulness).

舍利弗當知	我以仏眼觀
見六道衆生	貧窮無福慧
入生死險道	相續苦不斷

深著於五欲	如犛牛愛尾
以貧愛自蔽	盲瞋無所見
不求大勢仏	及与斷苦法
深入諸邪見	以苦欲捨苦
為是衆生故	而起大悲心

Here also those who do not seek to end their pain even though they are suffering without end are observed. We find some similarities to the characteristics of the children in Chapter 3. People here are deeply attached to the desires of the five senses, just as yaks are attached to their tails. Likewise, the children in Chapter 3 are running around in the burning house. Thus, they all never stay still, nor do they seek to escape. All of which originate in poverty in the mind sense due to lack of wisdom; profound and infinite, what is called the wisdom of all Buddhas. It seems that the topic of all beings in the world of sufferings in Chapter 3 has been shown in advance here. Conversely speaking, the depiction of Chapter 3 is the expanded one through the parable and verse.

Let us summarize the topic in such a way that it is expanding its scale and increasing its level of horror from Chapter 2 to Chapter 3. First, the topic has been divided into two phases in Chapter 3; one is the circumstances in a large, old and rotten house, and the other the children who are playing in the house. There are many beings (about 500) found in the former, they already have been unfolding the horrible sight even before the fire starts, while the children (about 20) in the latter have been playing, apparently in innocence. The Buddha shows clearly even mercilessly, both the former and the latter before us as a world where people and all beings live. It is, however, the children in the latter that the Buddha tries to save from the fire and successfully accomplished the purpose by his tactful means. Although beings in the former, too, indicate all beings in this world, the saved are the children. That means that there are beings that are saved from the fire, and that at the same time, others remain unsaved. We have found that the way of the Buddha has shown those two phases of the topic to such an extent that we became aware how deeply the world in the chapter was in accord with the real world. Thus, we can say that following Chapter 2, Chapter 3 has shown the actual circumstances of this world and those of people and all beings in it.

Taking the way of the Buddha above into account, let us reconsider the function of Chapter 15, in particular, the verse section. The topic itself is similar to the one in Chapter 2 and Chapter 3, which we have examined from the point of view of two phases. Following these two chapters, Chapter 15 shows the actual circumstances of the world again in a more profound manner. The comparative method has been taken; the world that people see as burning, and Buddha's land that remains unmoved and filled with devas and men, are comparatively depicted. Concerning the people found in the two worlds, the distinction between

them is whether they think the Buddha is extinct or not. Further, it is amplified to “seeing”; whether they could see the Buddha preaching or not. We saw people and creatures in Chapter 3; some are saved from the fire and others remain unsaved. In Chapter 15, “seeing” distinguishes those people from others. Thus, the chapter has presented the topic emphasizing two inner aspects. First, it shows the world found in people’s minds and hearts in such a way that people see the world as burning. Secondly, it tells us another truth that although such people suffer many various pains, there are also people who find themselves in the magnificent palaces with devas and see the Buddha preaching. Both the two worlds, as a matter of fact, belong to the Buddha. There is nothing but one world. We can find here the Buddha’s way to show this real world.

6 . See or see as

We cannot leave yet the subject of this paper, Chinese “jian” and Japanese “to miru”. We need to bring the concern of interpreting as “o miru” or “to miru” into focus again. As we mentioned in the third chapter of this paper, Japanese reading of the verse in Chapter 15 of the Sutra applies “to miru” for Chinese “jian” in Phrase 69 as well as the cases in Phrase 47 and 60. The meaning of Phrase 69, however, should be interpreted in the context of phrase 67, 68 and 70 that those who are gentle and upright and do their virtuous deeds will see the Buddha preaching there. Therefore, the point is whether it is appropriate or not when we apply Japanese reading “to miru” to the phrase 69. Most of the books on the Lotus Sutra apply “to miru” to the phrase in their Japanese readings of the Chinese text, for example, Sakamoto and Iwamoto (1967), Fujii (1992), Kōshō Tada and Kōbun Tada (1997), and Ueki (2008)⁽¹²⁾. On the other hand, those books are in accord with each other on using “o miru” when translating into Japanese (Tada’s has no Japanese translation). Such discrepancy between the Japanese readings and Japanese translations is found in all of those books.

I would suggest going forward for a while to the following chapter of the Sutra, in order to consider the problem from the point of view of “people” who will see the Buddha. We can find many remarks referring to those people in Chapter 16 (Chapter 17 in *Miao fa lian hua jing*). The chapter tells us on the virtuous people who heard the “Duration of Life of the Tathāgata,” which is the content of Chapter 15. First, the Buddha tells Bodhisattva Maitreya the various virtue and power that those people attained after hearing the teaching of Chapter 15. The Buddha says as follows,

阿逸多。若善男子善女人。聞我說壽命長遠深心信解。則為見仏常在耆闍崛山共大菩薩諸声聞衆圍繞說法。又見此娑婆世界其地瑠璃坦然平正閻浮檀金以界八道宝樹行列諸台樓觀皆悉宝成其菩薩衆咸處其中。

Giving the description about people who heard the eternity of Buddha's life and had strong piety, the Buddha states here how their minds are to be said noble. The Buddha says; the man or woman can see the Buddha is always on the Mt. Gṛdhrakūṭa, and teaching the Dharma attended by the throngs of Bodhisattvas, respected by them, in the center of the group of disciples. Further, they also see Buddha's land, that is to say, this Sahā world that consists of lapis lazuli, and Bodhisattvas who live joyfully in the castles there. Thus, it emphasizes the splendors of the sights that those people will see. This is the similar way to describing the sights that people of virtue see in Phrase 69 in the verse of Chapter 15. Rather, it exceeds the way of Chapter 15 in plenty.

There are two phrases using Chinese "jian" in the paragraph above, and Japanese "o miru" is applied in both the phrases according to the books that I mentioned earlier.

Further, we can find another chapter of the Sutra that has the similar approach towards describing those people. In Chapter 20 (Chapter 21 in *Miao fa lian hua jing*), Śākyamuni Buddha and other Tathāgatas have shown the supernatural power and produced various miracles of magic by their tongues or coughs. All beings who see or hear those miracles are observed as the audience everywhere in all Buddha's lands. Although there are many sentences telling what those beings "see," I would take the following as suitable for our issue.

皆見此娑婆世界無量無邊百千萬億衆寶樹下師子座上諸仏。及見釈迦牟尼仏共多寶如來在寶塔中坐師子座。又見無量無邊百千萬億菩薩摩訶薩及諸四衆恭敬圍繞釈迦牟尼仏。既見是已。皆大歡喜得未曾有。

The beginning word "皆jie" means, all beings, devas, nāgas, yakṣas, gandharvas, asuras, garuḍas, kiṃnaras, mahoragas, humans, nonhumans etc., in all Buddha's lands. It says that they saw Sahā world from the place where they stood by the supernatural power of the Buddha. What sights did they really see in the world? First, they saw the hundred thousands of myriads of kotis of Tathāgatas seated on the lion-seats under the jeweled trees. Secondly, they saw the world-honored one, Śākyamuni Buddha, and Prabhūtaratna Tathāgata sitting on the lion-seats in the center of the great stūpa made of jewels. And finally, they saw the hundred thousands of myriads of kotis of Bodhisattvas and those four classes of Buddhists; the monks, the nuns, the women and men, surrounding respectfully Śākyamuni Buddha. After seeing those amazing sights, all beings in all Buddha's lands acquired great joy.

With respect to the Japanese reading for those phrases of Chinese "jian" in the paragraph above, "o miru" is applied in all cases as well as the cases in Chapter 16, according to the books mentioned above.

In addition, it should be noted that they "saw" those sights and were amazed at the sights. What the

Buddha tells us is not that they can see or will see, but that they saw the sights. In that sense, the depiction goes further from the level of Chapter 16. We can say that the way of depiction is enlarging as chapters are developing from Chapter 15 to Chapter 16 and Chapter 20.

When we consider the case of Chapter 15 in the connection with these two chapters, it is easy to find a close relation in both the content and expression. Therefore, Chinese “jian” of the phrase 69 in Chapter 15 should be interpreted as “see” not “see as”, and read as “o miru” not “to miru” in its Japanese reading.

Notes

- (1) D. L. Kincaid, *Communication Theory: Eastern and Western Perspectives*. San Diego, CA: Academic Press, 1987. William B. Gudykunst, *Intercultural Communication Theories*. In *Handbook of International and Intercultural Communication*. Sage Publications, 2002.
- (2) Daisetsu Suzuki, *Tōyōtekina mikata*, Iwanami-bunko, 1997.
- (3) On the topic of the word “adhimukti”, I wrote a paper with the title “Chinese zhixiang and Sanskrit adhimukti”, *Chūgoku bungaku kenkyū; Journal of Waseda University Society of Chinese Literature*, No.35, 2009. I have examined the Chinese translation and Japanese translation as well in the paper.
- (4) Kumārajīva’s version is from the Taishō Edition. Two Chinese characters with mark of * in the version are changed according to the Kasuga Edition. The numbers of the beginning are added by the author for the convenience of showing the number of phrases in the verse.
- (5) References for Japanese reading are Kōshō Tada and Kōbun Tada (annotation), *Shin Kokuyaku Daizōkyō, Hokkebu 2, Hokekyō*, Daizō Shuppan, 1997, and Yukio Sakamoto and Yutaka Iwamoto, *Hokekyō*, Iwanami Shoten, 1967.
- (6) English translation of the poem is cited from A.R. Davis, *Tao Yuan-ming: His works and their meaning*, Cambridge University Press, 1983. The underlines of the Chinese and English are added by the author.
- (7) Tomohisa Matsuura, *Zoku Kōchū Tōshi Kaishaku Jiten*, Taishūkan Shoten, 2001.
- (8) *Dong Po tiba*, Vol.2.
- (9) *Yimendusbuji*, Vol.47, *Wenxuan, Shi*.
- (10) *Tō Enmei Kenkyū*, Waseda University Press, 1967.
- (11) Concerning the Japanese translation, I recommend *Hokekyō 3, Ōkina Norimono(Hiyubon)*, translated by Tsugunari Kubo and Katsuko Kubo, Ichiyōsha, Tokyo, 2000. Its colloquial expressions of this verse of the burning house (pp.97-207) are clear and intelligible.
- (12) Yukio Sakamoto and Yutaka Iwamoto, *Hokekyō*, Iwanami Shoten, 1967. Kyōkō Fujii, *Hokekyō*, Daizō Shuppan, 1992. Kōshō Tada and Kōbun Tada (annotation), *Shin Kokuyaku Daizōkyō, Hokkebu 2, Hokekyō*, Daizō Shuppan, 1997. Masatoshi Ueki, *Bon Kan Wa Taishō, Gendaigoyaku, Hokekyō*, Iwanami Shoten, 2008.